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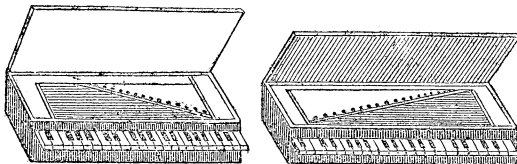
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book is greatly enhanced by the forms of the several instruments described in it, which are very accurately delineated, and are here also given. In the first class are the plectral instruments, exhibited in this and the following pages.



Of these two instruments it is to be observed, that they are both in fact Spinnets, though the latter is by Luscinius termed a Virginal, which is but another name for a small oblong spinnet. Scaliger speaks of the Clavichtherium, which appellation seems to comprehend as well the one as the other of the above instruments, as being much more ancient than the triangular spinnet, or the harpsichord; and indeed the latter seems to be an improvement of the former.

(To be continued.)

MUSIC

AMONG THE POETS AND POETICAL WRITERS.

By MARY COWDEN CLARKE.

UNDER the above heading, it is intended to collect some of the choicest sentences upon the subject of Music, from the finest Thinkers in the World of Letters. For the strictly musical student, this will not be without its interest and advantage; while for the amateur musical reader, it will have the charm of bringing to his mind the aspect in which an Art that he loves, has presented itself to the intelligence of masterful spirits in a sister Art.

Old Dan Chaucer, in his simple strong way—at once modest, yet fervently indicative of true power—says:

“God wot on music I *can* not, but I *guess* ;”*

And wherever he has occasion to advert to sounds, he proves, that though he may not possess technical knowledge of music, he nevertheless has the right poet's perception of its beauty. How finely he touches upon the effects of music in grief, where he speaks of the love-stricken Arcite, in his sadness and feebleness of spirits:—

“And if he heard song or instrument,
Then would he weep, he might not be stent.”

And again, he makes Troilus, in his anguish for Cressida's absence, unable to bear the sound of music, at a banquet where he chances to be:—

“These ladies eke that at this feastè been
Since that he saw his lady was away,
It was his sorrow on 'hem for to seen,
Or for to hear on instrumentès play.
For she that of his heart beareth the kay [key]
Was absent, lo! this was his fantasy
That no wight shoulde maken melody.”

His keen sense of the festive and jubilant effects of music, is fully as markedly evinced; and often in a

single line he will hit off the impression with a fine spirit of echoing resonance:—

“Now ringen trumpets loud, and clarion;”

Or where he talks of:—

“Pipes, trumpets, nakeres,† and clariounes,
That in the battle blown bloody sounes;”

Or where he says:—

“Up gone the trumpets and the melody;
And to the listès rode the company.”

This gives a fine picture to the eye, as well as sound to the ear. There are the uplifted trumpets of the heralds, with the proclaiming peal of the notes they send forth.

“With that a joyous fellowship issued
Of minstrels, making goodly merriment,
With wanton bards and rhymers impudent;
All which together sang full cheerfully
A lay of love's delight, with sweet content:
After whom march'd a jolly company,
In manner of a mask, enanged orderly.

The while a most delicious harmony,
In full strange notes was sweetly heard to sound,
That the rare sweetness of the melody
The feeble senses wholly did confound,
And the frail soul in deep delight nigh drown'd:
And when it ceas'd shrill trumpets loud did bray,
That their report did far away rebound,
And when they ceas'd, it 'gan again to play,
The while the maskers marched forth in trim array.”

Spenser.

“The isle is full of noises,
Sounds, and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometimes voices,
That, if I then had wak'd after long sleep,
Will make me sleep again.”—*Shakespeare*.

Cowley has two lovely lines (that may worthily follow even Shakespeare), descriptive of sounds in the Fortunate Islands:—

“Soft-footed winds with tuneful voices there,
Dance through the perfum'd air.”

Milton's divine strain fitly hymns the airs heard in Paradise:—

“How often from the steep
Of echoing hill or thicket have we heard
Celestial voices to the midnight air,
Sole, or responsive each to other's note,
Singing their great Creator! oft in bands,
While they keep watch, or nightly rounding walk,
With heavenly touch of instrumental sounds,
In full harmonic number join'd, their songs
Divide the night, and lift our thoughts to heaven.”

Coleridge has a stanza that is music itself; the swelling melody, the rise and fall, the exquisite cadence, are absolutely perfect:—

“And at evening evermore,
In a chapel on the shore,
Shall the chaunter, sad and saintly,
Yellow tapers burning faintly,
Doleful masses chaunt for thee,
Miserere Domine!”

* Chaucer's spelling has been modernized, wherever it is possible, without interfering with the rhyme or the rhythm.

† Nakere—a kind of brazen drum.

Music among the Poets and Poetical Writers—(continued.)

Leigh Hunt's poet-rapture at a sudden burst of fine weather, comes in blithe contrast with the above. The joyous exultation of the measure, is equalled by the nature and freshness of the Spring imagery; while the closing line is a beautiful piece of fervid music:—

"With song the bosoms of the birds run o'er,
The cuckoo calls, the swallow's at the door,
And apple-trees at noon, with bees alive,
Burn with the golden chorus of the hive."

~~~~~  
Keats's Ode to the Nightingale is song from beginning to end. But this, perhaps, is the finest stanza:—

"Thou wast not born for death, immortal Bird!  
No hungry generations tread thee down;  
The voice I hear this passing night was heard  
In ancient days by emperor and clown:  
Perhaps the self same song that found a path  
Through the sad heart of Ruth, when, sick for home,  
She stood in tears amid the alien corn;  
The same that oft-times hath  
Charm'd magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn."

(To be continued.)

#### TO CORRESPONDENTS.

*This Journal will in future be published fortnightly on the 1st and 15th of every month.*

*We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slit in the paper near it.*

*We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.*

*Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.*

*The late hour at which Advertisements reach us, interferes much with their proper classification.*

*A Constant Reader.—Novello's octavo score of Haydn's Creation contains the translation originally used, when the oratorio was first produced in this country.*

*A. B.—You should make choice either to sing alto, or bass. Habitually to sing both, will injure each.*

#### Brief Chronicle of the last Fortnight.

DOVER.—A grand demonstration of the *entente cordiale* between England and France, was made at Dover on the 11th January, the gentlemen of the Choral Society at St. Omer, accompanied by the municipality of Calais, having come over to Dover to give a concert in the Town Hall of that place, in aid of the Patriotic Fund. The sale of tickets was enormous, and the whole affair went off with the greatest *éclat*.

CURIOUS EXPERIMENT.—At the Polytechnic Institution, a band of music playing in a distant apartment is unheard; but connect the different instruments by means of thin rods of wood, each with a sounding-board of a harp, in the lecture theatre, and music is audible to all as if it were present. These experiments, it is stated, prove that music might be laid on to houses from a central source like power, gas, or water.

RICHMOND (Surrey).—The Amateur Vocal Union commenced its seventh year, on the 15th January. The classes in connection with the Society, are open to all, and without charge.

ROYAL SOCIETY OF FEMALE MUSICIANS.—Miss Leete, just deceased, has bequeathed £200, free of legacy duty, to this excellent charity.

BRISTOL.—The usual anxiety to be present at the anniversary of the Madrigal Society, was called forth on the 11th January, when an excellent programme satisfied the fortunate 1400 ticket-holders.

SCREMERSTON.—The choir of the church exhibited satisfactory progress, in a concert on the 12th January.—*Berwick Advertiser*.

ROYAL SOCIETY OF MUSICIANS.—The anniversary dinner and festival takes place on the 8th March.

LICHFIELD.—The Amateur Musical Society gave their third concert on the 26th January. Musical conductor and director, Mr. Mark Allen.

NEW PHILHARMONIC SOCIETY.—The proceeds of the first concert of the season, February 14th, are to be dedicated to the Asylum for Idiots.

WALLINGFORD.—A correspondent informs us that this little town is not without musical lovers. A concert was given on the 29th, which resulted in £8 profit being handed to the Mechanics' Institution here.

WELLINGBOROUGH.—The Harmonic Society gave their seventh concert to a crowded audience; Mozart's *Twelfth Mass*, and a selection from Handel's *Messiah*, were rendered in a highly creditable manner; the principals were the Misses Byers, Mr. Ellis, and Mr. T. Packwood.

LEIGHTON BUZZARD.—Mr. Young's usual Winter concert took place on the 17th January; the Misses Wells, and Mr. Farquharson, being the vocalists, and Master Watson pianist.

WEDNESBURY.—The Musical Association here, gave Haydn's *Seasons* and Handel's *Acis and Galatea* on the 27th. Conductor, Mr. Benjamin Woodward. The society have it in contemplation, to produce Neukomm's *David* at an early date.

DENBIGH.—The Choral Society gave their annual concert on the 9th January. The programme consisted of English Cathedral Music. At the conclusion, the town clerk proposed a vote of thanks to the society and their conductor, Mr. Thomas Roberts.

SUSSEX HALL.—A Scottish Entertainment was given by Mr. T. Henderson, on the 17th January, illustrated by Jacobite Songs, sung by Miss Isabelle Moss.

MR. W. T. BEST has been appointed organist of St. Martin's-in-the-Fields.

ST. MARTIN'S HALL.—The new oratorio, (called the *Nativity*,) by Mrs. Mounsey Bartholomew, was produced here on the 17th January; and was received with much applause by a large audience. The libretto was from the experienced pen of Mr. Bartholomew. The next concert will consist of Mendelssohn's *St. Paul*.

POCKLINGTON.—The concert on the 17th, given by Mr. D. Lambert, was fashionably attended. The vocalists were Mrs. Sunderland, Messrs. Smith, Barker, and Lambert. Mr. Rayson presided at the pianoforte.

CROSBY HALL.—The first of Mr. Dando's annual series of quartett concerts, took place on the 8th January.

THE ORCHESTRAL UNION have been making a tour in the West of England, having given concerts at Plymouth, Bristol, &c.

MR. GEORGE GENGE's Annual Concert and Ball, on the 9th January, was crowded, as usual.